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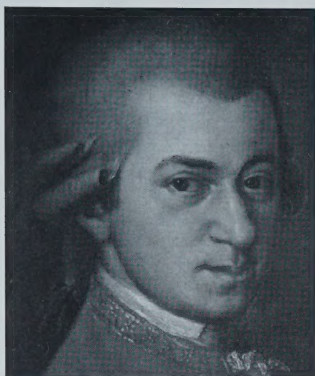
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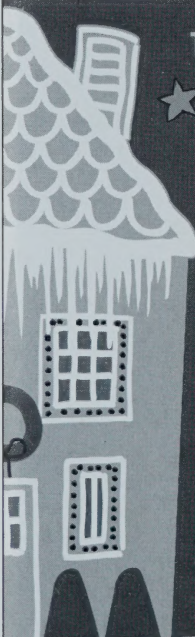
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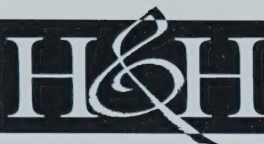
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2000-2001 SEASON

Friday, January 12 at 8:00 p.m.
Sunday, January 14 at 3:00 p.m.
Symphony Hall

Handel & Haydn Society Period Orchestra
Daniel Stepner, *conductor*

WOLFGANG AMADÉ MOZART (1756-1791)

Overture to *The Marriage of Figaro*, K.492 (1786)

Concerto for Flute and Harp in C Major, K.299 (1778)

Allegro

Andantino

Rondeau: Allegro

cadenzas by Robert D. Levin

Christopher Krueger, flute
Alison Attar, harp

— Intermission —

Symphony No. 38 in D Major, "Prague", K. 504 (1786)

Adagio - Allegro

Andante

Presto

The program runs for one hour and thirty minutes

*The audience is respectfully asked to turn off all electronic watches, paging devices,
and cellular phones during the performance.*

H&H Program Notes

PARIS, VIENNA, AND PRAGUE: MOZART'S MUSICAL CAPITALS

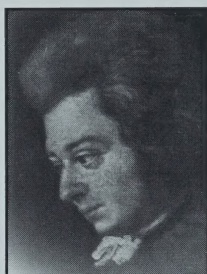
Some five years before Wolfgang Amadé Mozart began to take the Viennese concert halls by storm, he tried to do the same thing in Paris. In 1777 he and his mother set off from Salzburg for Bavaria and Paris, in high hopes of reenacting the triumphal concert-tour of Mozart's childhood. When Mozart and his mother arrived in Paris in March of 1778, they discovered that while the Parisians may have loved the cute young prodigy, they were much less interested in a self-possessed teenager. "What annoys me most of all is that the stupid French believe I am still seven years old," he wrote back to his father Leopold in Salzburg; "so they treat me as a beginner." His Parisian mentor, the highly cultivated Baron Grimm, soon began to despair of him, and explained the problem to Leopold: "to gain the day in Paris one must be cunning, enterprising, and bold." He thought that things would be easier if only Wolfgang had "half the talent and double the manners in the salon."

Luckily, the next month his mother could report that "Wolfgang has found a good household . . . He has to teach composition for two hours every day to a Mademoiselle, the daughter of the Duke de Guines [actually the Count de Guines]; he pays handsomely and is the Queen's favorite." Mozart was pleased to announce to his father that "the Duc de Guines, whose daughter is my pupil in composition, plays the flute extremely well, and that she plays the harp *magnifique*. She has a great deal of

talent and even genius, and in particular a marvelous memory, so that she can play all her pieces, actually about two hundred, by heart."

Along with teaching the daughter how to write some simple minuets, Mozart soon produced a concerto for the Duke to play with her (he wrote his father that he thought "the father was, between ourselves, somewhat too infatuated with her"). The Concerto for Flute and Harp (K299/297c) was written sometime in April of 1778, and to suit his fashionable employers he cast it in the *sinfonia concertante* mode, where the two instruments have as much conversation between themselves as they do with the orchestra. Its *Andantino*, with divided violas, is particularly striking. Unfortunately, this was the only work to come out of Mozart's association with de Guines *père et fille*, as the Count was not terribly prompt about payment. The whole relationship ended badly, which was especially awkward since it meant that Mozart had no *entrée* to the Queen who had thought him so delightful when he was seven.

As a young man who had a good sense of his own great talents, Mozart was really not suited to the salons of Paris, something that was probably more a disappointment to his status-conscious father than to himself. Wolfgang thought the Parisians all extremely rude, and found the musical culture of this stylish city to be appallingly narrow. When



he finally moved to Vienna in 1781, he found a city that may have had less elegance, but one that boasted a much more culturally sophisticated population.

In Vienna, even the Emperor himself took a great interest in the latest operas and plays. Joseph II

particularly enjoyed Giovanni Paisiello's operatic version of Beaumarchais' *Barber of Seville*, and expressed interest in a musical version of its sequel, the *Marriage of Figaro*. Count

Wolfgang thought the Parisians all extremely rude, and found the musical culture of this stylish city to be appallingly narrow

Rosenberg approached Mozart about this, and he quickly set to work with da Ponte to make a suitable libretto out of Beaumarchais' text. By autumn of 1785 Mozart wrote his father that he was "up to his neck" in working on the opera, which seems to have been originally intended for Carnival of that year. As it was, the opera received its premiere on May 1, 1786 at the Burgtheater.

The overture to *Figaro* was written last, as was the usual practice for opera overtures. In its original form it included a slow movement in 6/8, a *siciliano* with an oboe solo that came after the end of the second

subject. Perhaps even as late as after the first performance, Mozart decided to remove this section, producing instead the overture as we know it. It instantly conveys the sense of the "crazy day" that is to unfold onstage with brilliantly scurrying string figures at its very beginning. Some of the

thrilling excitement that this overture generates is created by this nervous texture, but its sense of rising tension also has to do with Mozart's use of extended pedal-points in the harmony. For long

stretches of this movement, the bass-line stays on the same note as long as possible while the orchestra builds up a tremendous crescendo. This effect was an extremely popular compositional device, but it was rarely carried out at such length; in fact, nearly a third of the overture is given over to these suspenseful crescendos.

Figaro traveled to Prague in December of 1786, and received such an overwhelming welcome that the opera orchestra, along with "a society of distinguished connoisseurs and enthusiasts," invited the composer himself to come for a visit. On January 8th of the next year, the Mozarts left Vienna for

MOZART AND THE MISUNDERSTOOD FLUTE

Mozart is traditionally thought to have hated the flute. This is a bit of an overstatement: after all, he didn't call his favorite opera *The Magic Piano*. This legend comes from one of Mozart's first commissions outside Salzburg, when a Dutch flute player in Mannheim named de Jean (or de Jong) asked him to write "three modest, simple, and short concertos and a couple of quartets for the flute" for 200 florins. Unfortunately, he lost interest in the commission, and never brought himself to finish it. In a long list of excuses that Mozart sent his father to explain why he hadn't completed the job, Mozart ends with the provocative line "moreover you know that I become quite powerless whenever I am obliged to write for an instrument which I cannot bear." Strong words: perhaps the best answer is to point to the number of extraordinary things he went on to write for the flute, including not only its solo appearances in the *Magic Flute* (originally played by Tamino himself) but its magical role in many of the piano concertos.

-Robert Mealy

their first visit to the city that was to appreciate Mozart better than anywhere else. They traveled in several carriages, because they brought some friends along—two violinists, the clarinet virtuoso Anton Stadler, and a young prodigy named Maria Anna Crux and her chaperone, as well as a servant and the Mozarts' dog Gaukerl.

Prague adored Mozart, and the feeling was mutual: "I saw with complete

satisfaction how all these people, so inwardly pleased, jumped about to the music of *Figaro* turned into genuine contredances and German dances . . . here they talk of nothing but *Figaro*; play, blow, and sing nothing but *Figaro*; go to no opera but *Figaro* and always *Figaro*; a great compliment to me, to be sure." On January 17th Mozart went to hear his opera at the Nostitz Theater, and two days later he

Notes from the Conductor ...

Paradoxes in the Chamber/Orchestral Dichotomy

Asked recently if I approach Mozart's orchestral music in the same way that I would his chamber music, I found I could not answer in any simple way. Orchestral music sports obvious differences: 1) more than one player on a part; 2) the colorful addition of winds, brass and percussion; and 3) the necessarily less democratic aspect of managing the proceedings. But delving beneath the surface one finds remarkable musical similarities between the music he composed for an ensemble of four and an orchestra of fifty. For one thing, both types are composed in essentially four-part harmony, like most choral music. Furthermore, Mozart never fails—in works for both small or large ensembles—to display an astonishing array of melodies, styles and gestures, ranging from the cozily intimate to the extravagantly theatrical.

One of the ways Mozart achieves such vivid color in his orchestral music is by a constant alternation between larger ("tutti") forces and smaller, chamber-sized groups. Yet even in a Mozart string quartet one has this impression of both macrocosm and microcosm. He often begins with an intimate theme in one voice which is then repeated with heightened dynamics, octave doublings and livelier articulations. Thus with a single musical idea he creates a three-dimensional theater for the musical mind, suggesting private and then public experience. What's more, his melodies have such distinct profile that one can usually identify each one with the character of a particular instrument, and by extension with a type of human character. In the "Hunt" String Quartet one can hardly resist hearing horn-calls in the violin parts. And doesn't the beginning of *Eine Kleine Nachtmusik* (for string quintet) evoke trumpets and drums? Shouldn't the string-player—like a good actor—take on the bravado of a brass-player at these implicit cues? He or she will have plenty of opportunity to be a violinist later in the piece, let alone a flutist, or a keyboard player (and always a singer!).

Conversely, after the ceremonial opening chords of the "Prague" Symphony, Mozart assigns the first violin section a line which suggests the most intimate and improvisatory gestures of true chamber music. One is impelled here and at many other such moments to try to achieve with the whole violin section the elasticity and inflection normally associated with a single instrument. These paradoxes are among the many subtleties, challenges and delights of great music.

Daniel Stepner

performed his own thank-you, a grand concert that included his most recently-composed symphony, K.504, forever afterwards known as the "Prague."

Although Mozart is deservedly famous for his quick composition, he did not actually write this work during his visit. It was composed at the end of 1786 in Vienna, and Mozart may have intended it for a series of Advent concerts at the "Trattnerhof" theater. The work is scored for the full classical orchestra without clarinets (despite Stadler's presence) and opens with a long and dramatic slow introduction, full of premonitions of Mozart's next gift to the city, the opera *Don Giovanni*. The *Allegro* that follows has a particularly dense web of thematic ideas, which in its development section combine together in an ingenious display of contrapuntal treatments.

The second movement, a 6/8 Andante in G major, has been neatly described by the great musicologist Alfred Einstein as an

expanded instrumental version of *Dalla sua pace*, Don Ottavio's aria that was added to *Don Giovanni* for the Vienna premiere. Like Mozart's *Paris* Symphony, but unlike most of his others, this symphony lacks a minuet, and moves instead directly to the *Presto* finale, a brilliant movement that is dominated by the kind of nervous energy that propels much of *Figaro*. Its second subject provides a gentle contrast, with alternations between the strings and the winds that reminds us again of one of the reasons why connoisseurs preferred Mozart played by the Praguers, "because the winds have so much to do throughout . . . and the Bohemians are decisively superior in wind-playing."

© Robert Mealy

Scholar and performer Robert Mealy has recorded and toured with many period instrument ensembles, including Sequentia, the King's Noyse, Les Arts Florissants, the Boston Camerata, and the Handel & Haydn Society.

THE MOZART TRADITION

Perhaps no composer has sparked as much discussion as Wolfgang Amadé Mozart.

Here are some quotes from those who have lived with the Mozart Tradition:

Mozart is happiness before it has gotten defined.

-ARTHUR MILLER

Mozart, a delicate and lovable soul, but quite eighteenth century, even when he is serious.

-FRIEDRICH NIETZSCHE

He asked me what I thought of the worthy Mozart and all his sins. I replied, however, that I should be only too happy to renounce all my virtues in exchange for Mozart's sins.

-FELIX MENDELSSOHN

From Shakespeare and Swift, I learned to write, but from Mozart I got my ideas.

-GEORGE BERNARD SHAW

In my dreams of Heaven, I always see the great masters gathered in a huge hall in which they all reside. Only Mozart has his own suite.

-VICTOR BORGE

Mozart was a bad composer who died too late rather than too early.

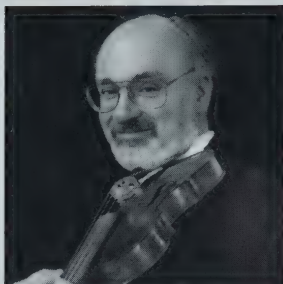
-GLENN GOULD

Mozart is the greatest composer of all. Beethoven "created" his music, but the music of Mozart is of such purity and beauty that one feels he merely "found" it—that it had always existed as part of the inner beauty of the universe waiting to be revealed.

-ALBERT EINSTEIN

H&H *Artist Profiles*

Daniel Stepner, *Conductor*

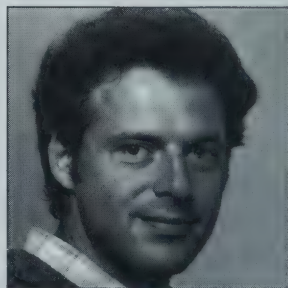


Daniel Stepner is in his fourteenth year as Concertmaster of H&H. He is also the first violinist of the Lydian String Quartet, in residence at Brandeis University, and baroque violinist with the Boston Museum Trio, which gives an annual series of chamber concerts at the Museum of Fine Arts. During the summer, he serves as Artistic Director of the Aston Magna Festival, a period instrument series based in Great Barrington. He has given numerous solo recitals of music from 1610 to the present, and has recorded

chamber and solo music of Vivaldi, Buxtehude, Marais, Bach, Telemann, Rameau, Haydn, Mozart, Schubert, Fauré, Brahms, Charles Ives, Irving Fine, William Schuman, John Harbison, Lee Hyla, and Leo Ornstein and Yehudi Wyner. Locally he has conducted concerts of the Handel and Haydn Society, and the music for Shakespeare's "A Midsummer Night's Dream" at the American Repertory Theater. Born in Milwaukee, Mr. Stepner studied in Chicago, in France, and at Yale, where he earned a Doctor of Musical Arts Degree. He has taught violin at the New England Conservatory, the Eastman School of Music, the Longy School, and currently teaches violin at Brandeis and chamber music at Harvard.

Christopher Krueger, *flute*

H&H principal flutist for over twenty years, Christopher Krueger has also performed as principal flutist with the Boston Symphony, the Boston Pops and Boston Esplanade Orchestra, the Orpheus Chamber Orchestra, Boston Ballet, and Cantata Singers, among other organizations. Currently, Mr. Krueger is a member of Collage New Music, Emmanuel Music, and is principal flutist with the New Hampshire Symphony. His career as a baroque flutist has taken him throughout the United States,



Europe, Eastern Europe, and Australia, performing as soloist on the Great Performers Series and Mostly Mozart Festival at Lincoln Center and at Tanglewood. Mr. Krueger was a founding member of the Emmanuel Wind Quintet, winner of the 1981 Walker W. Naumberg Award for Chamber Music. His recordings can be heard on Sony, DG, EMI, Nonesuch, Pro Arte, Telarc and Koch. Mr. Krueger has recently been appointed Assistant Professor of Music at the University of Massachusetts at Amherst.

Alison Attar, *harp*



Alison Attar performs as a freelance harpist throughout North America, specializing in early and contemporary music. Ms. Attar's interest in historical harps has led to performances with such groups as His Majesties' Clerkes, Tafelmusik, Music of the Baroque, the Newberry Consort, Orpheus Band, Philharmonia Baroque, and the 1994 Historical Harp Society Conference. Highlights of her pedal-harp career include the 1993-1996 *Der Ring des Nibelungen* with the Lyric Opera of Chicago, conducted by Zubin

Mehta, as well as performances with the Green Bay Symphony Orchestra, Milwaukee Ballet and Grant Park Symphony Orchestra. Ms. Attar made her debut at Carnegie's Weill Hall in 1994, playing an evening of contemporary chamber music with the Marinos Trio. Ms. Attar made her H&H debut in 1996 performing Gluck's *Orfeo*, under the direction of Christopher Hogwood.

H&H ORCHESTRA

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Joan & Remsen Kinne
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 Jane Starkman
 Krista Buckland Reisner
 Mark Beaulieu
 Sue Rabut Cartwright
 Kinloch Earle
 Danielle Maddon
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VIOLIN II

Julie Leven*
Dr. Lee Bradley III Chair
 Lena Wong
 Anne-Marie Chubet
 Julia McKenzie
 Judith Gerratt
 Guiomar Turgeon
 Dianne Pettipaw
 Lisa Brooke

VIOLA

David Miller*
Chair funded in memory
of Estab & Robert Yens
 Anne Black
 Laura Jeppesen
 Barbara Wright
 Susan Seeber
 Barbara Englesberg

CELLO

Myron Lutzke*
Candace & William
Achtmeyer Chair
 Phoebe Carrai
 Karen Kaderavek
 Reinmar Seidler
 Sarah Freiberg

BASS

Michael Willens*
Amelia Peabody Chair
 Anne Trout
 Jay Elfenbein

FLUTE

Christopher Krueger*
 Wendy Rolfe
 Douglas Worthen

OBOE

Stephen Hammer*
Chair funded in part by
Dr. Michael Fisher Sandler
 Marc Schachman

CLARINET

Eric Hoeprich*
 Diane Heffner

BASSOON

Andrew Schwartz*
 Marilyn Boenau

HORN

Richard Menaul*
 Lowell Greer

TRUMPET

Bruce Hall*
 Jesse Levine

TIMPANI

John Grimes

* principal

AN INTERVIEW WITH GRANT LLEWELLYN

Last June Grant Llewellyn was appointed the new Music Director of the Handel & Haydn Society, a position he assumes in the upcoming 2001-2002 season. In addition to an active guest conducting schedule with symphony orchestras and opera companies around the world, Mr. Llewellyn serves as Conductor in Residence of the BBC National Orchestra of Wales.

On a recent trip to Boston, H&H Director of Marketing Gregg Sorensen spoke with Mr. Llewellyn about his musical background, conducting, and the Handel & Haydn Society. This is the first of two conversations.

GS: Tell us about your early experience with music.

GL: My first start in music was fairly traditional. We had a family piano. My grandmother, a wonderful old cockney lady from the East End of London, used to play a bit. I was drawn towards [the piano], and by the age of six, my parents suggested that I have formal piano lessons.



Grant Llewellyn

GL: I was immersed in music, and I loved the sheer breadth of music that was expected at the school. I was in the chamber choir, I was in madrigal groups, I was composing, I was conducting, I was playing cello, I was in string quartets, I was in chamber orchestras, symphony orchestras, I was doing jazz. It was just incredible.

GS: When did you settle on conducting as your future career?

From the age of nine I studied both cello and piano, and then found myself at a juncture, about to go off to secondary school. My parents made a very brave decision to take me up to Manchester in northern England, where there was a new school specializing in music. It was a boarding school, so from the age of 11 I actually lived away from home.

GL: Before going to Cambridge University, I spent a year in Italy trying to study the cello a bit. I was 18 and had a place already at Cambridge waiting for me. Certainly it was a year when I came to terms with the idea of not pursuing the cello, but to dedicate myself to conducting.

GS: Tell about your time in Manchester. What was that like?

GS: Who are your musical heroes?

GL: I've been fortunate to have met and worked alongside a number of great people. Boston, of course, has provided me with many of those opportunities through Tanglewood with my summer as a Conducting Fellow. I had a wild summer at Tanglewood in 1985 where Leonard Bernstein was in great form, sharing concerts with Kurt Mazur. Seiji Ozawa was at his most fluent, a spectacular example for any young conductor. I was lucky to work with the Birmingham Symphony Orchestra at a fairly early stage in Simon Rattle's tenure. And, John Eliot [Gardner]. I admire him so much for his uncompromising standard of performance.

GS: When you work with musicians, how do you bring out the best in them?

GL: You need an incredibly wide vocabulary of techniques and gestures and methods. Just as you have an enormous cross-section of personalities working with you, so too I think you have to employ a variety of means to get the best results. [As the conductor] somebody has to take the lead and somebody has to make the tough decisions, but at the end of the day, especially with a smaller group, I think it's crucial to be respectful of the talents of the people in front of you. I've always felt a great deal of respect for the musicians, who are basically going out on the line every evening.

GS: Would you say that a conductor's success comes from being an overall solid musician rather than being identified with any specific genre?

GL: Right. They apply the same criteria to their performances of Strauss and Shostakovich that they apply to their performances of Bach and Beethoven. From an early age I couldn't understand why people did make a distinction. I thought the ingredients you needed in order to realize a Beethoven symphony as a conductor—the textures that you were looking for, the rhythmic tautness, the power, the sheer theatricality of performance situations—all those ingredients apply equally to any Rameau opera or any Handel concerto grosso.

GS: How does that apply to your vision for the Handel & Haydn Society?

GL: At this stage, I would like H&H to be uniquely placed to deliver the greatest performances of choral and orchestral repertoire—to give the greatest performances possible. I think the trademark of the Handel & Haydn Society should be known internationally, and I think it will only ever achieve that by putting these great oratorios down on disc and by touring.

GS: Do you have any opinions about the future of the arts in Boston? What dreams do you have for H&H?

*I would like H&H to
be uniquely placed to
deliver the greatest
performances of choral
and orchestral
repertoire*

GL: The arts in Boston seem to be doing as well as they are anywhere, and I'm encouraged by the amount of public involvement in the arts here. I think it's a pretty healthy environment in which to be a performing artist. We don't have anything of the same degree of public support in terms of endowment and private giving in Britain or Europe.

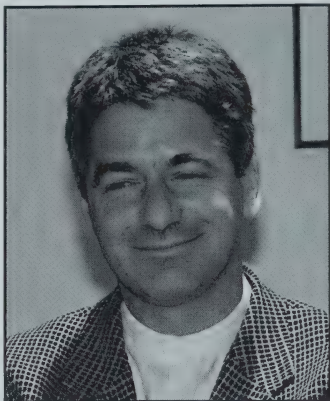
As far as my dreams for H&H are concerned, I feel that H&H should establish a strong presence on the international music scene. I think Boston is the perfect launching pad from which to create a really world-class, world-renowned group.

GS: You've lived in Boston when you were assistant conductor at the BSO. What do you love about Boston? What makes Boston a place where you would want to make music?

GL: The fall colors, not just the foliage, but the brightness and the clearness and the dryness of this climate in the fall are just enchanting and intoxicating. I think Boston is a vibrant, living city for all its great traditions. It also is one of the places that I feel is forever reinventing itself, and that will keep it ever young. Its musical and arts institutions are exceptional and seem to enjoy unique and sincere support from the general public.

GS: What about H&H made you want to accept the position of Music Director?

GL: I am impressed with the sincerity of the audience members and the board members of H&H, who've struck me as exceptional. Many of them are dedicated, committed concertgoers, and great supporters. What they've all impressed me with is their individual visions, hopes, expectations, aspirations, and ambitions for the Society, which are active. They are hands-on members who are genuinely keen to further the Society in its aims. Music making in Europe rarely has that tangible connection with its general public. In some ways they are the greatest advertisement for what I like about Boston. It's the people, the people who seem drawn to the place, or the people who seem to be cultivated in the place. There's an open-mindedness, especially in societies like the Handel & Haydn Society. There's a forward-looking quality, and there's a tremendous sense of ambition. I am encouraged by the Bostonians to take the risks, to be ambitious, to aim high. I think that it is just brilliant for any performing arts organization to have that sort of backing.



Upcoming Concerts

2 0 0 0 - 2 0 0 1 S E A S O N

Music from Zimmerman's Coffeehouse

Fri., Jan. 26, 8pm - NEC's Jordan Hall

Sun., Jan. 28, 3pm - Sanders Theatre

Jeannette Sorrell, conductor/harpsichord

BACH: *Coffee Cantata* (semi-staged)

BACH: Brandenburg Concerto No. 3

VIVALDI: Overture to *L'Olympiad*

VIVALDI: "Summer" Concerto (arr. Sorrell)

HANDEL: Suite from *Terpsichore*

Enjoy some of the works once played by Bach and his orchestra at the famous Leipzig coffeehouse. Guest conductor and solo harpsichordist Jeannette Sorrell makes her H&H conducting debut in these performances.

Jazz Valentine: The Marian McPartland Trio

Sat., Feb. 10, 3pm - Symphony Hall

Sun., Feb. 11, 3pm - Symphony Hall

John Finney, conductor

CORELLI: Concerto Grosso in F Major

HANDEL: Organ Concerto in B-flat Major

Remainder of program to be announced

Celebrated jazz pianist, Marian McPartland, and the H&H Orchestra share the stage in an electrifying program, alternating jazz and Baroque music.

C.P.E. Bach Discovery

Fri., March 23, 8pm - Symphony Hall

Sun., March 25, 3pm - Symphony Hall

Christopher Hogwood, conductor

C.P.E. BACH: *Friendship Cantata*

H&H makes musical history with the modern-day premiere of the Friendship Cantata by C.P.E. Bach. The work for orchestra, chorus, and soloists, presumed lost, was recently discovered by Harvard musicologist Christoph Wolff in the Ukrainian Central Archives in Kiev.

Vivaldi: Gloria

Fri., April 6, 8pm - NEC's Jordan Hall

Sun., April 8, 3pm - Sanders Theatre

Rinaldo Alessandrini, conductor

BONONCINI: *Sinfonia de Chiesa*

BONONCINI: *Stabat Mater*

VIVALDI: *Gloria*

The celebrated director of Concerto Italiano, Rinaldo Alessandrini, makes his Boston debut in these performances of Italian Baroque works for Palm Sunday.

Mozart, Haydn, & Hogwood

Fri., April 20, 8pm - Symphony Hall

Sun., April 22, 3pm - Symphony Hall

Christopher Hogwood, conductor

Robert Levin, piano

Dominique Labelle, soprano

MOZART: Overture to *La clemenza di Tito*

MOZART: Piano Concerto No. 21

MOZART: "Ch'io mi scordi di te"

HAYDN: Symphony No. 104

Join us in celebrating Christopher Hogwood's final concerts as H&H Artistic Director and his 15 years of outstanding musical leadership.

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In Person: Visit the H&H Box Office in Horticultural Hall, 300 Massachusetts Avenue (across from Symphony Hall) in Boston (M-F, 10-6).

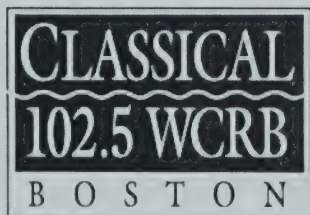
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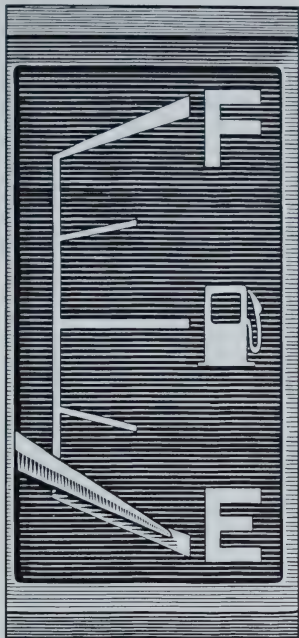
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The Handel & Haydn Society is considered one of America's premier chorus and period instrument ensembles. Under the artistic direction of internationally renowned conductor Christopher Hogwood since 1986, H&H is a leader in historically informed performance. Each H&H concert is distinguished by the use of instruments, techniques, and performance styles typical of the period in which the music was composed. Founded in Boston in 1815, H&H is the oldest continuously performing arts organization in the country, with a long tradition of musical excellence. In the nineteenth century, the Society gave the American premieres of numerous important works, including Handel's *Messiah* (1818), which H&H has performed every year since 1854, *Samson* (1845), *Solomon* (1855), and *Israel in Egypt* (1859), and Bach's Mass in B Minor (1887) and *St. Matthew Passion* (1889). Continuing H&H's tradition of artistic innovation, the 1995-1996 season featured a fully staged opera production of Gluck's *Orfeo ed Euridice* with the Mark Morris Dance Group. In recent seasons H&H has offered semi-staged productions of two operas by Handel: *Julius Caesar* with Sylvia McNair as Cleopatra and *Semele* with Meredith Hall in the title role. In addition to performances at Boston's Symphony Hall, H&H also features concerts at New England Conservatory's Jordan Hall and Sanders Theatre at Harvard University. H&H's innovative educational outreach program brings the joy of classical music to more than 10,000 students each year in 50 public schools throughout Massachusetts.



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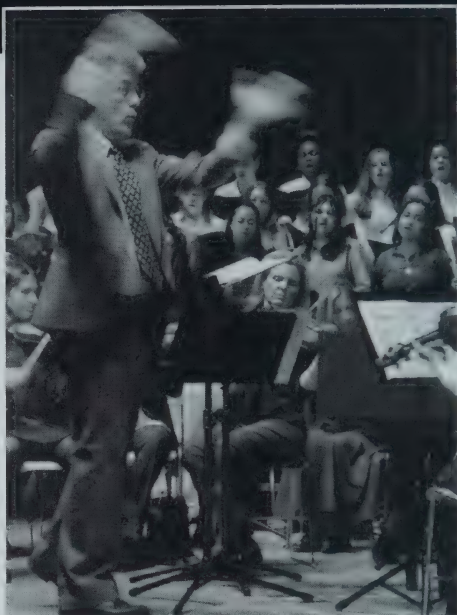
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Bringing the joy of classical music to children of all ages

The H&H Educational Outreach Program provides opportunities for children to both hear and perform classical music. H&H offers workshops, recitals, and youth concerts to area public schools at no cost, reaching more than 10,000 children each year.

- **In-School Workshops** feature a vocal quartet and pianist who offer an engaging lesson in music and history, in a format that encourages children to respond to the music and interact with musicians.
- **Participatory Youth Concerts** pair high school choruses with the H&H Orchestra and Chorus for performances in local communities.
- **The Vocal Apprenticeship Program** identifies and nurtures young vocal talent, and provides high school students with a high degree of personalized, pre-professional training. Providing far more than "singing lessons," the program offers the resources a young singer needs in order to reach his or her full potential, musically, academically, and personally. New England Conservatory and Boston Conservatory are H&H's instructional partners in the Program, which also includes:

The H&H Youth Chorus: Matthew Garrett, director, an ensemble of 50 children, ages 9-13, from diverse communities throughout Greater Boston • **H&H Singers**, a preperatory chorus for children ages 8-11. • **The Treble Ensemble**, an all-female high school vocal group • Private voice, theory and piano instruction for students in grades 9-12.



Participatory Youth Concert led by Associate Conductor John Finney.

For more information, contact Robin Baker at (617) 262-1815.

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In fiscal year 2000, the Handel & Haydn Society launched a five-year \$4.0 million Vision Campaign; the Society is also in the midst of a \$2.5 million Capital Campaign for permanent endowment and working capital reserve. Designated funds will enable the Society to enhance the quality of all performances and to reach new audiences. We are grateful to the following donors whose generous commitments will guide H&H into the 21st century.

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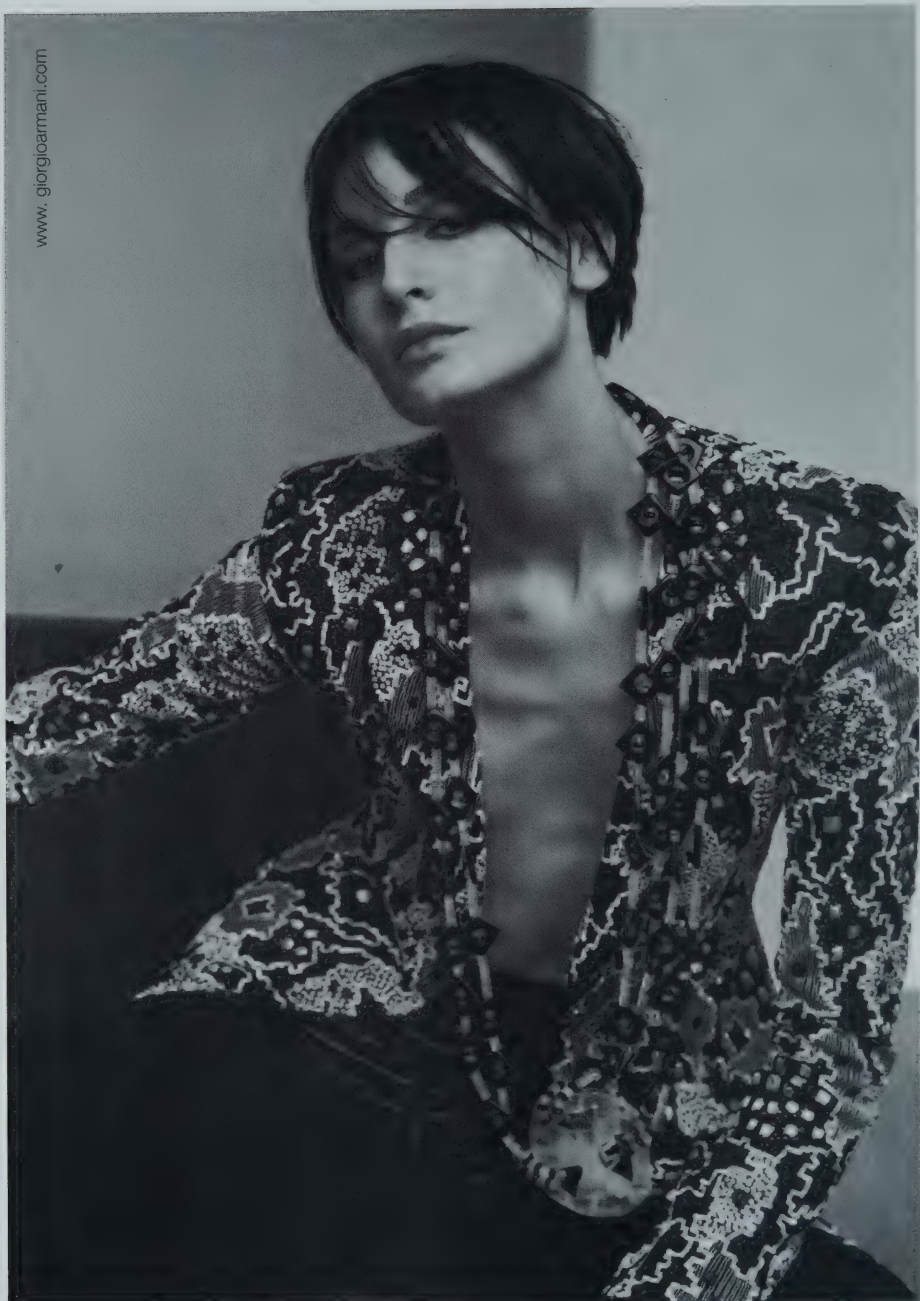
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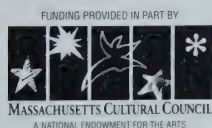
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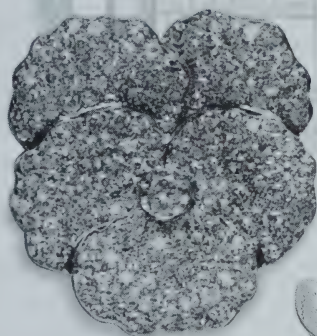
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